



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

THE DECORATOR AND FURNISHER.

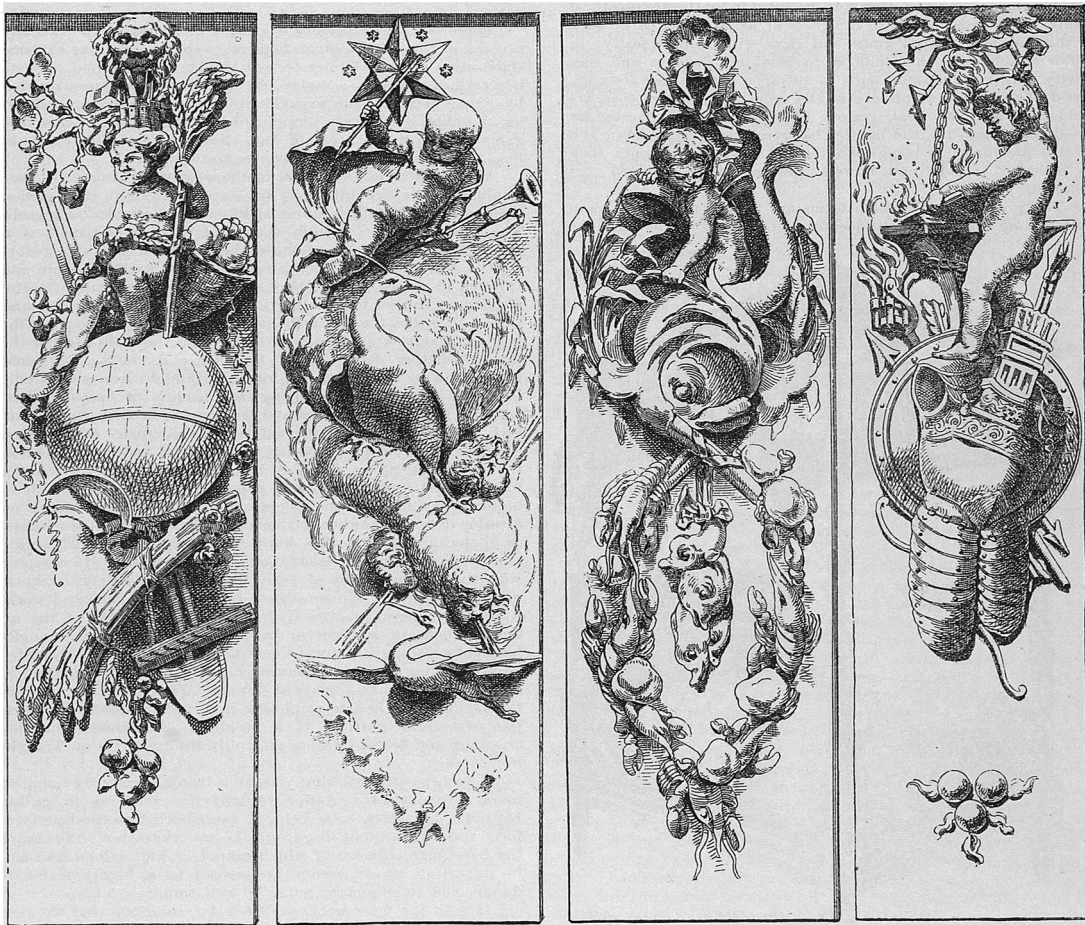
contain the trousseaux of brides, following the Venetian fashion, and richly ornamented beaten work on jewel boxes, also inkstands often of rare merit of workmanship, find everywhere their patrons. Wrought iron furniture handles in modern and antique style must not be omitted from notice.

Grotesque designs, so freely indulged in by the ancient smiths, are now rarely produced; but mythical forms reappear as in winged dragons and various legendary monsters that serve as mountings or structural supports. In a lofty hallway we lately glanced on a conventionalized lizard sprawling on the wall immediately beneath the cornice with triangle in mouth supporting a bell that was tolled by a suspended cord.

We are gratified in seeing so many superb wrought iron gates introduced to heighten the effect of stately architectural structures. These appropriately admit of being crowned by elaborate foliage rising gradually to an apex on the upper bar, as

AN ENTERPRISING FIRM.

We all admire pluck and enterprise, and when recognized, credit and encouragement should be given. The past two years have witnessed the steady push of the Adhesive Gimp Co. in their up-hill fight of introducing their new method of applying gimp. They started in with the expectation that the trade would recognize the merit of the new process and gladly welcome it. We say new process—new in so far as the gimp had the adhesive back on and ready for use, and the old glue pot and brush relegated to the shelf. The company were not disappointed in the expectations so far as securing the custom of the class of trade that used the glue pot and brush was concerned, as they eagerly substituted the new for the old, thus saving time, risk and expense; but when they sought the larger manufacturers of parlor furniture, who had been tacking on their gimp, they found an intense hostility to anything that altered the plan and method in vogue in the workshop. Even when the gimp was purchased by an enterprising manufacturer, who recognized its merit and the advantage it would give him in selling his goods, he was discouraged from its use by the refusal of his men to properly apply it; they doing all in their power to throw



THE FOUR ELEMENTS.—EARTH, AIR, WATER, FIRE.

RELIEF DECORATION DESIGNED BY CAMILLE RODDARZ FOR THE STAIRCASE OF THE BRUSSELS MUSKUM.

if in vigorous growth; the panels often display a high degree of refinement combined with boldness. Such productions provide a source of pure artistic enjoyment.

MORE extensive enameling in colors on decorative metal work, such as the base of candelabras, table lamps and inkstands, is being carried out. The work is at times admirable. Science has recently come to aid the production of cloisonné work. Instead of incisions in the metal in which metallic threads are inserted or the soldering of wires to the base, the intervening thin metallic partitions are built up by the electro galvanic battery. The design is first drawn on the surface of the metal, whether copper, brass or silver, in wax, or with a non-conducting bituminous substance, the battery acting only on the exposed parts. Chinese and Japanese cloisonné designs do not appear to harmonize with American work, and the enamel designs are usually given a character of their own.

discredit on the new process, preferring the method of their forefathers, viz., driving of tacks, and spoiling the finish of the furniture. The company, with deep and abiding faith in the ultimate success of their method, knowing its merits, kept right on their way, advertising and pushing it by every honorable means, furnishing a good gimp with full lines of colors, and showing the manufacturers that a good gimp glued on would add greatly to the ease with which their goods could be sold. It gave the salesman something to talk about, and he could point to furniture finished equally as well as the best custom made work.

The result of this patient perseverance and enterprise is now seen. The company began by buying their gimp and applying the glue. We now find them with their own looms manufacturing their own gimp, and if we are capable of judging, their new patterns and colors are the equal of anything we have yet seen in gimp. They not only apply glue to the gimps they manufacture, but gimp manufacturers of other cities are sending their gimp to them for the application of the adhesive back. This is especially noted in the handsome hand-made gimps used for wall decorations. Decorators find in this ready glued back an ease of application before unknown, and all risk of injuring the rich decorations now used on the walls of our fine residences is done away with. We remarked in the early part of this company's history that the adhesive gimp had come to stay, and we think we are now justified in stating that we have no reason to alter our opinion, and would add that manufacturers of furniture and upholsterers cannot afford to ignore this line of goods.